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SUMMARIES OF PERIODICALS.

BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1890. Jan.-

Feb.—M. HOLLEAUX, *Excavations at the temple of Apollon Ptoös. Inscriptions.* Here are published eighteen inscriptions found in the vicinity of the temple of Apollon Ptoös. They comprise the inscriptions in Ionian characters, and therefore are later than 350 B. C. Several are of considerable length. A valuable summary is given of all the references, in these and other inscriptions, to the government of Akraiphiai, showing a constitution practically identical with that of other Boiotian towns, with officers consisting of the Archon, Polemarchoi, Katoptai and Tamias and two legislative bodies, the Synedrion or Council, and the Damos or Popular Assembly. Six inscriptions are decrees voted by Boiotian towns in response to the invitation to join in the Ptoian games. The references to the little-known Ptoian games are valuable. They show us, that the games were held every four years near the Sanctuary of Apollon and not in the town; that sacrifices to Apollon and other divinities preceded the games; that the *Agonothetes* gave banquets to the citizens and strangers assembled at the festival; that the festival opened with processions and national dances, and consisted of musical and poetic contests. The following towns are mentioned as having officially shared in the celebration of the contests: Kopai, Lebadeia, Orchomenos, Tanagra, Thebai, Thespiiai, and Thisbai (to be continued).—G. FOUGÈRES, *Excavations at Mantinea* (1887–88). 1. *The enclosure and the surroundings* (pl. I). Of modern travellers who have visited and described the ruins of Mantinea, only Gell was provided with instruments to make a plan of the enclosure. His plan, however, is circular, whereas the actual lines of the walls enclose an irregular oval space. The wall is built of hard trapezoidal stones laid in horizontal layers, which served as a base for a rampart of brick. It is divided into ten segments of unequal lengths and flanked with 122 towers of unequal heights. The ten gates are constructed on different models, all with a view to the most effective defence. The observations of M. Fougères reveal no small amount of inaccuracy in the descriptions by previous explorers.—G. COUSIN and CH. DIEHL, *Inscriptions from Halikarnassos*. Eighteen inscriptions from Halikarnassos and three from the peninsular of Myndos are here published with annotations.—H. LECHAT, *Archaic statues from Athens* (pls. VI, VI bis). Reproductions in heliogravure are here given of an unpublished statue found on the Akropolis in Oct. 1888. The body differs little from that of other Archaic statues of the Delian type found on the Akropolis,

but the head exhibits, according to M. Lechat, a charm of expression and a delicacy of execution quite rare in Archaic sculpture. Two other Archaic Athenian statues are studied in this paper, one of which was published in the *Musées d'Athènes* (pl. ix), the other in the *Ἐφ. Ἀρχ.* (1888, pl. vi). A similarity of style and marble is recognized, and a close relationship to the statue of Hera found at Samos (*Bull. de corr. hellén.*, 1880, pls. xiii, xiv). They are therefore considered to be Samian. The Egyptian influence which may be recognized in them is explained by the known intercourse of Samos with Egypt during the VI century.—C. CARAPANOS, *Inscriptions and statuettes from the oracle at Dodona* (pls. iv, v; 7 facsimiles). The inscriptions, engraved on small plaques of lead, are records of questions addressed to the oracle and of the responses. Preserved in the temple they probably formed a reference library for the priests. Eighty-four of these plaques were discovered by M. Carapanos in 1876-77 of which forty-two were published in his book, *Dodone et ses ruines*, 1878. Six more have been deciphered and are here published. Six bronze statuettes are also illustrated, representing three priestesses, two priests, and a Herakles. The objects held by the priestesses throw light upon the mode of obtaining a response from the oracle. One holds a dove (*cf.* Strabo, vii, 1), another a round object, perhaps for casting lots (*cf.* Cicero, *De Div.*, i, 34), and the third a jug for drawing water from the fountain of Dodona (*cf.* Pliny, *Hist. Nat.* ii, 103, 106).—V. BÉRARD, *Inscriptions from Telmessos*. Twelve inscriptions discovered by M. Bérard and M. Fougères in May-June, 1889, in and about the town of Makri.—P. FOUCART, *Athenian Decree of the fifth century*. This decree, found in the church of St. Andrew, may be dated, from the forms of the letters, shortly after the middle of the fifth century. Its purpose was to exclude fugitive slaves and thieves from the Akropolis.

March-April.—M. HOLLEAUX, *Excavations at the Temple of Apollon Ptoös. Inscriptions* (contin.). Publication of fifteen inscriptions, which are of importance in showing that the oracle was longer-lived than is usually supposed. Most historians (following Pausanias, ix. 23. 6) assert that the destruction of Thebai by Alexander put an end to the oracle and sanctuary of Apollon Ptoös. In opposition to this—four inscriptions show that the oracle was frequented at the end of the fourth century, and six that it was continued up to the end of the third century: others show that during the third and second century offerings were made to Apollon Ptoös by different Boiotian towns, that in the second century the Ptoian games were established, and that during the second and first century honorary decrees were placed in the *temenos* of the Ptoion. Under the early empire, there would appear to have been an interruption in the games and a decadence in the cult, but under Hadrian we find them again in operation.—P. JAMOT, *Archaic Terracottas from Tanagra* (pls. xiii, xiv). One of these is a

rude flat figure of an oriental goddess crowned with a high *kalathos*. The ornamentation of the flat stelê-like body is in horizontal bands, which are an index of the structure as well as the decoration of the costume. Other variants of this type are here studied. The other figurine is that of a mounted horseman and is more advanced in its execution than other figures of the same class found at Tanagra. Figures of a similar kind have been found at Athens, Corinth, Tegea, Kypros, in Boiotia. They seem to represent the military escort of departed souls.—G. RADET, *Inscriptions from the neighborhood of the Maiandros*. One of these found near Nysa mentions the right of asylum, which would seem to point to a temple in the neighborhood. Strabo (XIV. 1. 44) speaks of a Ploutonion, between Tralleis and Nysa on the hill Acharaka, consisting of a sacred wood, a temple of Plouton and Kore, and an adjoining cavern called the Charonion. A cavern and remains of the temple have been found at Salabakli, between Nysa and Tralleis, which seem to be the Ploutonion and Charonion mentioned by Strabo. Sixteen inscriptions from this region are here published.—N. I. GIANNOPOULOS, *Inscriptions of the eparchy of Almyros*: eight in number.—G. FOUGÈRES, *Excavations at Mantinea* (1887–88). II. *Topography within the enclosure* (pls. XVII, XVIII). *A reply to Schliemann*. Though not comparable to the excavations at Olympia, Delos, or Epidauros, the remains unearthed at Mantinea are of special interest and importance. The theatre situated in the centre of the town has several peculiarities. The wings are not symmetrical, probably because the site was partially occupied by temple structures. There were no seats of honor, as at Epidauros and Athens. The uppermost seats might be reached by a system of external stairways. These were of special use as exits. The orchestra seems to have been unpaved, and the stage was irregular in form. Adjoining the theatre are the foundations of two small structures, in the form of *templa in antis*, possibly the Heraion mentioned by Pausanias, and the temple of Zeus Soter mentioned by Thoukydides. A more ancient structure to the N. E. of the stage was possibly the Podareion, indicated by the inscriptions on two tile-fragments found in the immediate neighborhood. To the S. E. and E. of the theatre, we find the ruins of the Bouleuterion and of the Agora. The Bouleuterion is identified by the analogous structure at Olympia. The Agora is a rare if not the only example of the primitive Agora. Though constructed in Roman times, it is not surrounded by a continuous porch. An inscription found in the N. porch mentions the benefactions of Euphrosynos and his wife Epigone, consisting of temples, festival-halls, treasuries, a market-place with an *exedra*, a gallery, and a peristyle. Almost all of these may be identified. Besides the classic remains, mention is made of four Byzantine churches within the enclosure. In the reply to Schliemann, M. Fougères defends

himself against the attack made by Schliemann in the *Berl. Zeitschr. f. Ethnol.* (Jan., 1890).—W. R. PATON, *Inscriptions from Rhodes*. Two inscriptions are here published. One gives a new name of a sculptor, SIMOS of Olynthos; the other, a long list of names of citizens who united in honoring one of their fellow-citizens who was victorious in the *Ῥωμαία* celebrated in honor of Rome (II cent. B. C.).—S. K. PANTELIDES, *The spring journey of Theokritos confirmed by inedited inscriptions*. Several unpublished inscriptions from Kos, which establish local allusions to Kos in the Idylls of Theokritos.—H. LECHAT, *Observations on the Archaic Female Statues in the Akropolis Museum*. This is a very careful review of the details of costume, mode of covering the feet, dressing the hair, of the jewelry and other ornaments and of the technical construction of the statues. In respect to costume these statues may be classified by the presence or absence of the himation and of the ἐπίβλημα. The feet are usually uncovered, and are sculptured with great care; when covered it is ordinarily with sandals, but one statue has boots with curved ends. The hair is usually arranged in the same way, with three or four long tresses falling in front and a mass of tresses behind; that which appears between the *stephane* and the forehead is treated with greater variety. The jewelry consists of the *stephane*, crowns of pearls or simple bands, earrings, necklace, and bracelet. The *μηνίσκος*, which stood upon the heads of many of the statues, appears to have been neither a parasol nor a lotos-flower, but a metallic crescent-shaped object to prevent the birds from resting on the heads of the statues. These statues were not constructed from single blocks of marble, but from several blocks cemented or clamped together. The eyes of some of the statues were not carved from the marble, but made of other material and inserted.—P. FOUCAUT, *Inscriptions from Karia*. A publication of sixteen inscriptions from Karia. One records the name of an unknown Athenian sculptor PHILISTIDES. As the inscription was found near Halikarnassos it is possible that Philistides was one of a group of artists attracted there by Mausolos.—E. POTTIER, *Fragments of Terracotta Sarcophagi found at Klazomenai* (pl. II). The principal fragment which is here reproduced represents a wild boar attacked by two lions. The animals are painted in black on a white ground. The sarcophagus might be assigned to the second half of the VII century; P. places it near the close of the VI century (to be continued).—V. BÉRARD, *Archaic Statue from Tegea* (pl. XI). Pausanias speaks of two temples on the road from Tegea to Argos, one of Demeter ἐν Κορυθεῖσι, and one of Dionysos Mystes. These may be identified from their foundations which still exist at Hagiorgitika. At the largest of these, the temple of Demeter, was found an Archaic seated female statue. It seems to be a product of the ancient Argive school.—H. LECHAT, *Ancient bronze Bits*. Two bronze bits are here figured. One of them was found in 1888

on the Akropolis at Athens, the other, of uncertain provenance, is in possession of M. Carapanos.

ALLAN MARQUAND.

ΕΦΗΜΕΡΙΞ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1890. Nos. 1, 2.—K. D. MYLONAS, *Votive Relief from Attika* (pl. I, and supplementary pls.). The relief published represents two *naiskoi*, in each of which is a figure of Athena in a long garment, with helmet, spear, aegis, and shield. The two figures are almost identical, but the gorgoneion upon one shield is larger than that upon the other. Other examples of double representation of deities are compared, and the opinion is expressed that such reduplication is due to the wish to represent the deity under two aspects, while the identity in form of the two representations arises from the early confusion of the various qualities of the deity, and the fixity of the artistic type.—W. KLEIN, *On two vases of the Epiktetic cycle found in Greece* (pl. II; cut). A kylix by Pamphaios and a paropsis by one Hermokrates are published. The kylix, found in Boiotia, represents a youth crouching, with his hands in a large washbowl which rests upon his knees. Other vases of Pamphaios are mentioned. The cut represents the painting of the vase No. 22 (in Klein's *Meistersignaturen*), showing a nude man leaping into or out of a great cask, with the aid of a ring by which he pulls himself up. The paropsis of the hitherto unknown artist Hermokrates, is fragmentary. It was found on the Akropolis. It represents a flute-player. These vases are red-figured.—K. DAMIRALES, *Relief of the Birth of Christ* (pl. III). A marble relief from Naxos is published. In the centre is the child wrapped in swaddling clothes and lying in a manger between two trees. Behind the manger are an ox and an ass. Above this scene is the lower part of a relief representing a man followed by an ass; probably the flight into Egypt was represented. The date assigned is "the first centuries after Christ."—D. PHILIOS, *Excavations near Megara* (pls. IV, VI; 3 cuts). The excavations described were undertaken as a result of Lolling's article (*Εφ. Ἀρχ.*, 1887, p. 201 ff.). See Paus. I. 44, 6–10. The route of Pausanias was the road of Hadrian (=the modern chaussée and railway), not the path called *Τουρκόδρομος*. Remains of several buildings were uncovered, plans of which are given. One complex of buildings is identified as the sanctuary of Zeus Aphetios, a small temple surrounded by larger buildings. Some utensils of metal, fragments of pottery and sculpture are published.—H. G. LOLLING and D. PHILIOS, *Megaraica*. Lolling combats some of the positions taken by Philios in his account of the excavations, and Philios replies. Lolling maintains that Pausanias follows the *Τουρκόδρομος* in his description and that his expression *ἐπὶ ἄκρῃ τοῦ ὄρους* means "on a spur of the mountain," while Philios renders these words "on the top of the mountain," and regards the road of Hadrian as

that followed by Pausanias.—H. G. LOLLING, *Inscriptions from the temple of Apollon Hyperteleates*. Four inscriptions; No. 1 (facsimile) is a rudely inscribed dedication Ἀπέλων, of the fifth century B. C. No. 2 is a mere fragment; Nos. 3 and 4 are fragmentary honorary decrees of the third century B. C.—D. PHILIOS, *Inscriptions from Eleusis* (continued). Nos. 48–57. No. 48 completes *C. I. A.*, II, No. 314, the inscription in honor of the comic poet Philippides. The new fragment must have been carried at some time from Athens to Eleusis. The deme of Philippides was Kephale. No. 49 is a fragment of an honorary decree in the archonship of Thersilochos. No. 50 is the beginning of a decree of the second quarter of the third century B. C. The relief upon the stone may have represented Demeter and Kore. No. 51 is a fragmentary decree of Macedonian times, in honor of [Ia?]lemos for adorning the temple of Pluto, and for good conduct concerning the sacred things and the family of the Eumolpidae. No. 52 adds two new fragments to the decree in honor of the general Demainetos (Ἐφ. Ἀρχ., 1887, p. 1). From these we learn that his father was Hermokles, not Hermodoros. No. 53 is a fragment of a decree honoring an Hylleian man. No. 54 is a fragment of a vote or decree of the soldiers of Eleusis, Panaktos, and Phyle in honor of a general. In date and character it is like the vote in honor of Demainetos. No. 55 is a fragmentary decree in honor of the epheboi of the tribe Hippothontis. The date is the archonship of Ktesikles, 334 / 3 B. C. No. 56 records the erection of a statue of Ekphantos son of Euphanes, a Thriasian, by the soldiers under his command; a list of the soldiers' names is appended. The date is late Macedonian or early Roman times. No. 57 is a fragmentary list of temple-treasures in letters of the time before Eukleides.—D. PHILIOS, *Archæological News*.

No. 3.—ST. A. KOUMANOUDES, *Inscriptions from Athens*. Twelve inscriptions, all fragmentary. Nos. 1, 8, 10 and 11 are lists of names, No. 1 in letters of the time before Eukleides, the others of late date. The rest are honorary or dedicatory.—D. PHILIOS, *Inscriptions from Eleusis* (continued). Nos. 57a–60. No. 57a is a very small fragment of an account. No. 58 is a fragmentary account of expenses, in letters of the time before Eukleides. No. 59 is a fragmentary account of the size and number of stones brought to Eleusis for a πρόστυον. The inscription resembles that published in Ἐφ. Ἀρχ., 1883, p. 1, pl. I, and like that, is part of the account of the building of the stoa of Philon. No. 60 is a decree of the senate and people of Athens in honor of Pamphilos, son of Archon, ex-demarch of Eleusis, after which is a triple dedication by the people (of Athens), the people of Eleusis, and the senate (of Athens), followed in turn by a (fragmentary) decree of the Eleusinians. The date is the archonship of Pelops, who is ascribed to the second century B. C.—O. KERN, *Gods of Healing on a Vase from Boiotia* (pl. VII; 2 cuts). A red-figured krater in the Poly-

technaion at Athens is published. On one side is a seated goddess to whom a girl is bringing a paropsis (salver) with fruits, cakes, and a lighted candle. On the wall hang garlands and models of human limbs. On the other side of the vase is a reclining bearded figure with a wreath about his head. In his left hand he holds an egg, in his right a cup from which a great serpent is about to drink. Similar representations are briefly discussed. The deities are Asklepios and Hygieia. The scene is familiar, belonging to the type represented by the Spartan reliefs and the "Nekrodeipna."—ST. A. KOU-MANOUDIS, *Inscriptions from Athens*. No. 1 opens with a Latin letter from Plotina to Hadrian asking that the succession in the Epicurean sect be permitted to those who are not Roman citizens. Hadrian's reply, in Latin, grants this request. Plotina then publishes her success in Greek. Nos. 2-8 are fragmentary, but are all parts of decrees, unless it be Nos. 3 and 4, which are too fragmentary to be determined.—S. N. DRAGOUMES, *Epigraphical Suggestions*. The suggestions refer to *Bull. de corr. hellén.*, XIV, p. 414; VI, p. 613; X, p. 178.—I. N. SVORONOS, *Archaic Greek Coins* (pl. VIII). I. Hebrytelmis, king of the Odrysai; II. Aermenaos, king of the Macedonians. False coins; III. Kalchas and his son. Chronology of the earlier coins of the Kalchedonians; IV. An uncertain coin of Krete (contribution to the Cretan alphabet). Thirty-one coins are published and discussed. The coins of Aermenaos are declared to be false.—D. PHILIOS, *Additions and Corrections*.

HAROLD N. FOWLER.

JAHRBUCH D. K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS.
Vol. V. 1890. No. 3.—F. WINTER, *Silanion* (pl. III; 6 cuts). A head in the Villa Albani is shown, by comparison with coins and other works, to be (as was already seen by Visconti) a head of Sappho. It belongs to the Attic school of the fourth century B. C. Comparison with the busts of Plato shows that the Sappho belongs to the same time and school and perhaps to the same artist as the original of the busts of Plato. The only famous portraits of Plato and Sappho were by Silanion. The bust of Thoukydides (the one in Naples is declared to be the best copy) is also ascribed to Silanion on account of similarity of treatment with the Plato and Sappho. The heads of Sophokles in London, Paris, Rome, and Berlin are of two classes, one of which seems to be derived from a portrait of the fifth century B. C., while the other shows the furrowed brow and the treatment of the hair and mouth characteristic of Silanion. Lysias in Naples, and the Aischylos of the Capitoline Museum (Friederichs-Wolters, 487), are derived from works of Silanion, but have passed through Hellenistic workshops. The original of the head of Homer (wrongly called Epimenides) in the Vatican, Museo Torlonia, and Capitoline Museum is also ascribed to Silanion. The strength of Silanion lies in reproduction of what is visible, and

in the expression of real character. He is not an idealist. Silanion's treatment of the human form is illustrated by the Diomedes in Munich (Brunn, *Besch. d. Glypt.*, No. 162).—K. WERNICKE, *Marble Head in Cambridge* (2 cuts). A head in the Fitzwilliam Museum, hitherto called Hermarchos, is a portrait of Plato, probably after the original by Silanion.—R. ENGELMANN, *Tyro* (3 cuts). The vessel (pail) in the Czartoryski collection in Paris was published by J. de Witte (*Gazette archéol.*, 1881–82, pl. 1, 2) and interpreted as the meeting of Poseidon and Amymone. The picture represents, however, two scenes. The first is the entrance of Herakles into Olympos; the second is interpreted, with the aid of two Etruscan mirrors, as Tyro, her son Pelias, her father Salmoneus, and her future husband Kretheus. Sophokles wrote two tragedies called Tyro. One treated the fable (Hyginus, f. 60) of Tyro murdering her sons to save her father; the other (and better known) tragedy treated the story of Tyro as the beloved of Poseidon, suffering abuse from her stepmother Sidero. The fragments of this tragedy are discussed. It is to the fable as treated in this play that these drawings of the vase and the mirrors refer.—F. GILLI, *On the Ship-relief in Salerno* (2 cuts). The vessel figured on the relief published by Assmann (*Jahrb.*, 1889, p. 103) is a small freight vessel some 7 or 8 m. long by about 1.5 m. deep and 2 m. wide. The vessel had a hatchway reaching from side to side, which was covered so as to be strong and watertight. The details of this arrangement are discussed. The place for the crew (3 men) was in the stern. The mast was in the stern, and could be let down, falling toward the bow. Various minor details are discussed.—R. KEKULÉ, *On the Representation of the Creation of Eve, a Study for the Parthenon Pediment* (12 cuts). In the eastern pediment of the Parthenon was represented either the actual creation of Athena from the head of Zeus, as in vase paintings (Gerhard), or the moment after the creation (Welcker), or the moment before it (Brunn). In representing the creation of Eve Christian artists had to solve a problem similar to that attempted by the artist of the pediment. The earlier and smaller works represent the rib changing to a woman in the hand of God, or (and this is for a long time the regular type) Eve appearing from the side of Adam. This type corresponds to the type of Athena appearing from the head of Zeus. The later and more monumental works show Eve already created standing beside Adam, but so that at least one foot is hidden by him as if to indicate that she was born out of him. Analogy would lead us to think that Athena in the Parthenon pediment must have stood in a similar way close to Zeus. A list of 74 representations of the creation of Eve is given.—P. J. MEIER, *On the Eubuleus bust of Praxiteles*. This bust was intended to be placed upon a 'term (Herm)' and the shoulders of the bust together with the upper part of the 'term' were to be covered with real drapery.

This would hide the comparatively careless treatment of the marble drapery. The head was intended to be seen not directly from in front, but in three-quarters front position.—P. WOLTERS, *On the Mosaic of Monnus* (2 cuts): published in the *Antike Denkm.*, I, 1889, pls. 47–49. The head of *Ennius* in the mosaic is to be identified with the heads usually called Scipio the Elder (Bernoulli, *Röm. Ikonogr.*, I, p. 36 ff.). The head of *Esiodus* is identified with a series of heads formerly called Apollonios of Tyana, but called Homer by E. Q. Visconti (*Iconogr. greca*, I, p. 62).—ARCHÄOLOGISCHER ANZEIGER.—*Acquisitions of the Collections of Antiquities in Germany*: I. *Berlin*, 1889. (15 cuts). Eight originals and seventeen casts of sculpture; ten separate vases besides a collection of 17 Greek vases with reliefs and inscriptions (Robert, *Winckelmannsprog.*, 1890), several archaic vases from near Rome, and fragments of “Aretine” pottery (from the Dressel collection); 9 bronzes, besides a number of primitive bulls of bronze and lead; a number of “Campana” reliefs, ornamented tiles, and terracotta statuettes (from the Dressel collection), a collection of Roman lamps, and six other terracottas, several ornaments of gold and engraved stones; and a small number of unclassified objects; to which are added the duplicates received from the excavations at Olympia, and the objects from the graves of Paraskevi in Kypros.—II. *Munich*. A bronze mirror from Hermione, and three ornamented strips of bronze from Rome.—III. *Dresden* (19 cuts). Eight gold ornaments from Egypt, and a seal ring found in Saxony; a number of terracotta statuettes (5 published); two Attic lekythoi; and a few miscellaneous objects from Egypt.—IV. *Stuttgart* (K. Staatsammlung vaterländischen Kunst- u. Altertumsdenkmäler) (3 cuts). A number of small objects found chiefly in Württemberg. The most interesting is a small bronze representing a Nubian boy. V. *Karlsruhe*. No acquisitions.—ACQUISITIONS OF THE BRITISH MUSEUM IN THE YEAR 1889. This report is made up from A. S. Murray’s report to Parliament (June 1890) and Cecil Smith’s monthly reports in the *Classical Review*.—REPORTS OF MEETINGS OF THE ARCHÆOLOGICAL SOCIETY IN BERLIN, 1890.—JUNE. *Winter* on the Ἐφημερίς Ἀρχαιολ. for 1889, especially the excavations at Vaphio near Amyklai (the two gold cups found there are published); *Trendelenburg*, on Pliny’s description of the Mausoleum at Halikarnassos; *Gereke*, on Corn. Nep. *vita Attici* 3, 2.—JULY. *Kekulé*, on the form and ornament of the earliest Greek and prae-Greek vases; *Treu*, on a torso of Asklepios from Olympia (*Ausgr.* III, p. 176, 2), and on the eastern pediment of the temple of Zeus; *Pomtow*, on an inscribed base from Delphi; *Winter*, on the relations of Mykenaeon monuments to Egyptian and Hittite art.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE. *Puchstein* adds a correction to his article on the Parthenon Sculptures (*Jahrb.*, 1890, No. 2).—BIBLIOGRAPHY.

No. 4.—C. ROBERT, *The Mosaic of Portus Magnus* (pls. IV–VI; cut). This mosaic was discovered in 1862 and has been twice published (*Bulletin trimestriel des Antiquités africaines*=*Revue de l'Afrique française*, II, 1884, pl. 5, p. 117, and V, 1887, pl. 4, p. 395). It formed the decoration of a triclinium. Four mythological scenes are represented, framed in a border of various patterns with masks and Bacchic scenes. The chief scene is explained with the aid of Hyginus (fab. 140 and fab. 53). Poseidon is driving away the serpent Python, while a wind-god (Aquila) is bearing Leto away upon his back. This takes place at the bottom of the sea in the presence of a nymph (Castalia), the genius of the harbor (Portus Magnus) and a sea-centaur. On the surface of the water are Nereids and sea-monsters. The other scenes are Apollon and Marsyas, Herakles in conflict with a centaur, and two youthful figures playing with a panther or lioness in the presence of several other persons. This last scene is explained as the *παῖς Καβίρων* and Pratolaos, in the presence of their parents and three attendant women, before a statue of the Great Mother. In the previous scene, the Centaur is Cheiron, and his pupil, the boy Achilles, is coming to his assistance. The passages of Hyginus and other authors in support of these interpretations are discussed.—A. E. J. HOLWERDA, *Corinthian-Attic Vases* (6 cuts). These vases, formerly called Etruscan Amphorae, are, in the early stages of their development, little more than close imitations of Corinthian work, but by the adoption of types and methods from Ionic-nesiotic art pave the way for the development of the black-figured, and subsequently of the red-figured, style. Side by side with the monochromatic art of the Peloponnesos, there existed a polychromatic manner of painting, the legitimate descendant of the early art of Mykenai. The passages in Pliny relating to the early history of painting are discussed to prove the above statement. The *κατάγραφα*, or *obliquae imaginis*, of Pliny refer to figures so placed as to require a knowledge of perspective for their representation. The ornamentation and the scenic types of the paintings on vases of this class are discussed. The alternating palmette-lotos pattern is derived from metal work (in wire). Most of the types of scenes on these vases are derived from Peloponnesian art. Two lists of vases of earlier and later divisions of this class are given.—F. KOEPP, *The Restoration of the Temples after the Persian Wars*. Plutarch (*Pericl.* 17) says that Pericles proposed a Panhellenic congress at Athens to consult for the restoration of the temples destroyed by the Persians. This proposal must have been made about 460 B. C. The oath of the Greeks (Lycurg. in *Leocr.* 81; Diod. Sic. XI. 29) not to restore the burnt temples is shown to be an invention of a time later than Isokrates (cf. Isocr. *Paneg.*, 156). The ruined temples mentioned by Pausanias were (at least in almost every case) destroyed by others than the Persians. The old temple of Athena on the Akropolis would

appear from this to have been restored even if its continued existence were not proved by the inscriptions.—**ARCHÄOLOGISCHER ANZEIGER.**—F. KOEPP, *Edward Schaubert's manuscript remains* (cut). The museum of the University of Breslau possesses a great quantity of manuscript matter left by E. Schaubert, who was in Athens in the years immediately after the war for Greek independence. Schaubert and Chr. Hansen made a chart of Athens and its surroundings, and a plan for the new city of Athens, which was, however, not adopted without considerable changes. Schaubert's manuscripts contain plans and drawings of antiquities in and about Athens, and in other parts of Greece, as well as some few in Italy. His plan of the excavations of the grave of Koroibos on the borders of Elis and Arcadia (Dec. 1845, and Jan. 1846) is here published. While the value of some of his papers has been destroyed by subsequent publications of the objects depicted or described, not a few are unique and all are interesting.—**ACQUISITIONS OF THE COLLECTIONS OF ANTIQUITIES IN GERMANY.** VI. The West-German collections (April 1889–1890). Reports from *Strassburg, Metz, Mannheim, Frankfort, Homburg, Wiesbaden, Worms, Mainz, Trier, Bonn, Cologne*, and *Xanten* announce few acquisitions, chiefly inscriptions and lesser objects found in the neighborhood of the respective cities. Excavations of Roman remains have been conducted near Trier and Bonn. VII. *Mannheim*, Grossherzogl. Hofantiquarium (8 cuts). This collection contained in 1880 14 Etruscan ash-chests, over 200 Greek, Etruscan and Roman small bronzes, a few Greek and Roman marble sculptures and lamps, about 1000 numbers of local (*vaterländische*) antiquities and over 300 mediæval and ethnographic objects. Since 1880 the following objects have been acquired:—The contents of two graves (a *tomba a fossa* and a *tomba a cassone*) at Vulci, one (*tomba a ziro*) at Podere Dolciano near Chiusi, one (*tomba a camera*) at Petrinano near Castiglione del Lago, and one at Orvieto. These consist of vases, terracottas, ornaments, utensils, *etc.*, further, 2 Corinthian vases, 7 black-figured and 7 red-figured Attic vases, 11 Lower-Italian (Lucanian) vases, 2 Bucchero vases, and a number of small vases from Rhodes and Tarentum; 7 terracottas including two ash-chests, besides about 300 pieces from those found at Tarentum (*Bullettino*, 1881, p. 196): 6 bronzes, a gold earring and a piece of gold filigree work: a block with a ram's head, a Mithras-relief, and a number of casts. VIII. Private collections. Antiquities in *Leipsic* (20 cuts): 5 terracottas and one bronze, belonging to Commerzienrath Julius Meissner, and 13 bronzes and one marble head belonging to Theodor Graf, are published and described. Ancient vases in the Suermondt-Museum at *Aix-la-Chapelle*: 29 vases are described, and numerous vases and other remains of local antiques are mentioned.—**CASTS FOR SALE.** Casts of the fragments of the Æginetan sculptures in Munich are to be obtained from Prof. Dr. H. v. Brunn. Casts of Nos. 59,

61, 62, 88, and 90 (Michaelis, *Anc. Marb. in Great Britain*) of the Landsdowne-house collection have been made by Brucciani.—REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN, 1890.—NOVEMBER (cut). *Puchstein*, on two fragments of ancient marble roof-tiles from Ephesos; *Borrmann*, on ancient roofs; *Curtius*, on the inscription relating to the old temple of Athena; *Furtwängler*, on the excavations at Polis-tis-Chrysokou in Kypros, and on some marbles of the Petworth collection; *Conze*, on some unexplained objects in the akroteria of two Greek gravestones.—NEWS OF THE INSTITUTE.—NOTES ON THE PUBLICATIONS OF THE INSTITUTE. Remarks (by *Conze*) on a new restoration of the Praying Boy in the Berlin Museum (3 cuts). Addenda to *Conze's* article on ancient braziers (2 cuts).—BIBLIOGRAPHY.

Vol. VI. 1891. No. 1.—O. BIE, *The History of the House-Peristyle*. The Tirynthian house derives its plan from Egypt. The Trojan house and the Tirynthian are identical, at least in origin. In Tiryns the court is not surrounded by a peristyle, but the doors and gates opening into it have vestibules which taken together give nearly the effect of a peristyle. The houses of Sokrates and Kallias described by Plato are discussed. The μέγαρον was the most important part of the Homeric house, but the court gained in importance, and, with its peristyle, became the distinguishing feature of the Hellenic and Græco-Roman house.—B. SAUER, *The Eastern Pediment of the Temple of Zeus at Olympia* (25 cuts). The figures and fragments of this pediment are subjected to minute examination. Treu (*Jahrb.* 1889, p. 266 ff.) and Six (*Journ. of Hellen. Stud.*, 1889, p. 98 ff.) proved the existence of chariots, but neither of them placed the horses correctly. The outside horse should hide the next one only in part. In regard to the arrangement of the other figures some new results are obtained. Treu marked the figures by letters A–P, arranged in alphabetical order from left to right. Retaining the same letters for the figures, the order now proposed is A E L D B G F H K I C M N O P. An altar stands between H (Zeus) and K, and a vase between H and F. These results are secured chiefly by technical considerations. Other monuments are compared, and the mythological interpretation of the scene is discussed. By the new arrangement symmetry in the masses and measure of the figures is obtained while symmetry in posture is disregarded.—B. GRAEF, *Fragments of a vase from the Akropolis* (pl. I; cut). Fragments of a vase of the style of Hieron are published and discussed. There seem to have been two scenes, a sacrifice at an altar, and an assembly of deities. Of the deities Hermes, Poseidon, Hera, Amphitrite, and Zeus, with the infant Dionysos in his hand, are recognized. Similar representations are discussed and one (Luynes, *Descr.*, pl. 28, *Nouvelles Annales*, pl. IX) is published.—M. FRÄNKEL, *Collections of Paintings and the Study of Paintings in Pergamon*. An inscription from

Delphi (*Bull. de corr. hellén.* v, p. 388 ff.) is published with new restorations. Three artists were sent by a Pergamene king, probably Attalos II, to copy paintings in Delphi. The Delphians made them *πρόξενoi*. Although the canon of ten orators is due to Caecilius, and there never was a canon of painters or sculptors, paintings of former times were studied at Pergamon under Attalos II. Antigonos of Karystos, as well as Polemon, may have made use of the collections of Attalos II.—**ARCHÄOLOGISCHER ANZEIGER.**—*The Collection of Casts in the Albertinum in Dresden* (2 cuts). The old Zeughaus near the Brühl Terrace, behind the Belvedere, has been transformed into a museum of sculpture. The building itself, and the arrangement of casts, are carefully described by the director, Dr. G. Treu.—*Acquisitions of German University Collections: Bonn* (120 cuts). A marble Seilenos from Rome (Jordan, *Marsyas auf dem Forum in Rom*, pl. III, c.), fragments of Egyptian vases, 25 Greek vases of styles from the "Mycenean" to Hellenistic and Roman, one lamp with relief, 4 terracottas, 3 bronzes, described by G. Loeschke.—*Antiques in Private Possession in Dresden* (22 cuts). The collections Fiedler, Meyer, Nofsky, Schubart and Woermann, consisting chiefly, though not exclusively of vases and terracottas, are described by G. Treu.—*Herfurth collection in Leipsic* (4 cuts); ten terracottas from Myrina, described by Th. Schreiber.—*Rogers Collection*. Talfourd Ely describes 20 vases formerly belonging to the Rogers collection, now the property of Miss Emily Sharpe; also 6 vases in the possession of the Misses Field, Hampstead, 4 of which belonged to Samuel Rogers.—**REPORTS OF MEETINGS OF THE ARCHÆOL. SOCIETY IN BERLIN, 1890.**—**DECEMBER 9.** Winckelmann's birthday. *Curtius*, on the history and progress of archæology, especially of the German Institute; *Conze*, on the Praying Boy in the Berlin Museum; *Mommsen*, on the investigation of the Roman-German *Limes*; *Furtwängler*, on the artist Kresilas and the works to be ascribed to him.—**1891. JANUARY** (cut). After a business meeting, a number of books and other publications were exhibited and discussed by various members, and *Curtius* spoke of the late Dr. Schliemann.—**FEBRUARY** (cut). The society voted to take part in ceremonies in honor of Schliemann; various publications were exhibited and discussed; *Immerwahr* spoke on traces of the Lapithai in the Peloponnesos; *Puchstein*, on a wooden disk with reliefs in "Mycenean" style bought in Cairo in 1842; also on the sarcophagus of Mykerinos; also on the early Greek house.—**NEWS OF THE INSTITUTE.**—**NOTES ON THE PUBLICATIONS OF THE INSTITUTE.**—**BIBLIOGRAPHY.**

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MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XV. 1890. No. 2.—**W. JUDEICH,** *Iasos* (pl. III; 7 cuts). The writer spent some days in company with Franz Winter at Iasos in the spring of 1887. The ruins of Asin Kalessi are on an island which is now united with the mainland by the action of the water.

On the highest point is a mediæval castle, at the entrance to the harbor a mediæval tower. The island is surrounded by well preserved ancient walls about 2800 m. in circuit counting the projections of the twelve square towers; about 2400 m. in simple circuit. The walls rest upon the rock or the natural soil, and are built of well joined square blocks. The thickness of the walls is 2.50 m., consisting of two facings the space between which is filled with scraps of stone and mortar. In parts of the wall the facings are built with mortar, and the filling forms a conglomerate; elsewhere there is no mortar between the blocks of the facing-walls. The wall on the N. side is ruined and shows traces of frequent changes. These walls belong to Hellenistic or not much earlier times. On the heights of the mainland west of the island are older fortifications of massive stone; 3500 m. of these walls now remain. There are 18 towers, 68 gallery posts, and 117 windows but only one great gate. The forces of an attacking enemy would be necessarily much divided. This larger and older city on the mainland was doubtless the Iasos which paid a talent as tribute to Athens, while the smaller town on the island was the less important Iasos of the fourth century B. C. and later times. Four fragmentary inscriptions are published, all of Roman date.—J. H. MORDTMANN, *Epigraphy of Asia Minor*. 1. Inscription from Poemanenum. The inscription in honor of Herostatos son of Dorkalion, published by A. Sorlin Dorigny (*Rev. archéol.*, 1877, xxxiv, p. 106, No. 3) is republished from a copy by A. D. Mordtmann and discussed. 2. *Ειστοργή* and kindred matters. *Ειστοργῆς* occurs in *CIG*, iv, 9266, *ιστοργῆς* *CIG*, iii, 3857^m (=Kaibel, *Græca Epigr. ex Lap.*, No. 367). The *ει* or *ι* is merely an accretion before *στ* to suit the convenience of Asiatic pronunciation. Other examples of the same phenomenon are given.—P. J. MEIER, *Gladiator-reliefs in the Museum at Trieste* (cut). This relief, after having been for some years in private hands at Rhodos, was presented to the museum by the Austro-Hungarian Lloyd. A *retiarius* is represented standing upon a raised platform. A *secutor* is trying to mount upon the platform. The left end of the relief (which measures 0.59 m. by 0.58 m.) is broken off, and the edges and front are somewhat injured. The inscriptions read *Μάρισκος*, [*Ἀγορ*] *ἀκριτος*, and *ἀπελύθη ἔξω λούδων*. The Latin word *ludus* seems here to be used in the sense of *munus* or better *pugna*, and occurs here for the first time in a Greek inscription.—W. DOERPFELD, *Metrological Notes*. v. The Aiginetan-Attic system of measures. A comparison of the dimensions given in the inscription recording the condition of the Erechtheion in 408/7 B. C. with the actual dimensions of the stones shows that the common Attic foot was at that time about 0.33 m. long. Further comparison of the dimensions of the Erechtheion, Parthenon, Theatre, Propylaia, Stoa of Eumenes, and the old temple of Athena show that this foot had a maximum length of 0.328 m. This foot was the one in common use in Attika. From this the

talent (the weight of a cubic foot of water) is found to be 35.3 kilogr. The Solonic foot is found to have been 0.296 m. long, and the Solonic talent weighed 25.9 kilogr., but this system of weights and measures was not in use for ordinary purposes until the second or first century B. C. The foot of 0.328 m. is the Aiginetan foot as is shown by comparison of measurements from Mantinea, Phigaleia, and Olympia. The Aiginetan (or Pheidonian) system was then as follows:—Linear measure, foot=0.328 m.; ell=0.492 m.; Square measure, *plethron*, 100 feet square=32.8 m. square=1076 square m.; Measure of contents, *metretres*=a cube of 0.328 m.=35.3 litr.; Weight, talent=weight of this cube of water=35.3 kilogr.—VI. The Greek stadion. A discussion of ancient authorities and comparison with measurements obtained from recent excavations, especially at Olympia, lead to the following result. There were six different stadia: 1. The Aiginetan-Attic or common Greek stadion of 500 ft. at 0.328 m.=164 m.; 2. The Olympic stadion of 600 ft. at 0.320 m.=192 m.; 3. The Græco-Roman stadion of 600 ft. at 0.296 m.=178 m.; $8\frac{1}{2}$ of these make a Roman mile; 4. The Roman stadium of 625 ft. at 0.296 m.=185 m.; 8 of these make a Roman mile; 5. The stadion of Philetairos, of 600 ft. at 0.333 m.=200 m.; $7\frac{1}{2}$ of these make a Roman mile; 6. The Ptolemaic stadion, of 600 ft. at 0.35 m.=210 m.; 7 of these make a Roman mile.—P. WOLTERS, *A Statue of a Warrior from Delos* (2 cuts). The statue represents a nude warrior who has sunk upon his right knee while his left leg is stretched out nearly straight behind. The head and left shoulder and left arm are gone, as are both feet, and the right arm from above the elbow. Beside the right knee lies a helmet. The statue is discussed *Bull. de corr. hellén.*, 1884, p. 178, 1889, p. 113 (photograph), and further published in Brunn's *Denkmäler Gr. und Röm. Sculptur*, No. 9. It is here shown that a base found at the same time as the statue with inscriptions pointing to the year 97 B. C. does not belong to it. The position of the figure shows that the warrior was in conflict with some one above him, probably a horseman. An inscription was found at Delos (*Monuments Grecs*, I, 8, p. 44; Löwy, *Inscripfen*, p. 110) belonging to a work by Sosikrates, son of Nikeratos, in honor of a victory of Philetairos over the Gauls. This Philetairos was probably the younger brother of Eumenes II of Pergamon, and the victory in question is assigned to the year B. C. 171 (Homolle) or 183 (Thrämer). The statue here discussed may well have belonged to this work. The differences between this figure and the Borghese Warrior are discussed. The treatment of the Borghese Warrior is much drier and harder, though both figures show the same mastery of anatomy in similar postures.—R. HEBERDEY, *Reliefs from Thessaly* (pls. IV–VII; 3 cuts). Nine reliefs are published, two of which have been previously known from squeezes. Two of the nine are in Larissa; one which has only an inscription (*Mith. Athen.*, XI, p. 50, No. 15), two rosettes and

a taenia painted red and white, is in Volo, the rest in Tyrnavo, a village about 3 hours from Larissa. All are sepulchral reliefs: one represents a spinner (only the head and the distaff are preserved); one a seated female figure with a dog; one a youthful male head; two a youth standing beside a horse (in both only the lower part is preserved); one a bearded man in a chiton; one a man holding a bird in his hand, which a child standing before him is trying to reach, and one a woman holding a child in her lap while a man in a broad hat and chiton holds out a bird to the child. These reliefs all belong to one school of archaic sculpture, though not to the same stage of development. All the faces are strong in their lower parts; the figures stand with the whole sole of the foot on the ground; the hair is smooth, and the treatment of the drapery is peculiar. There is but little plastic modelling, and color is freely used, the chief weight being laid upon drawing, not upon modelling. These Thessalian works belong to a school of their own. The relief in Venice, *Antike Denkmäler*, I, pl. 33, 2, is cited as an example of a more developed work of their school.—MISCELLANIES.—H. SCHLIEMANN, *Inscriptions from Ilion*. Two inscriptions for statues of Tiberius. In one he is said to have the tribunician power (δημαρχική ἐξουσία) for the twelfth time, in the other for the thirteenth time and the consulship for the fifth. Three other fragmentary inscriptions are of Hellenistic times, and a few letters on a fragment of black varnished pottery are assigned to the sixth century B. C. at latest.—A. WILHELM, *Psephism for the Comic Poet Amphis*. The psephism (Ἀθήναιον, II, p. 131 f.) of the year 332/1 B. C., published by Kumanudis, is supplemented by another fragment now in the Varvakeion. The psephism was passed in the ἐκκλησία ἐν Διονύσου, and Amphis is to be crowned with a wreath of ivy. These are two additional reasons for believing that this Amphis is the comic poet.—A. THUMB, *Inscription from Megaris*. A fragmentary inscription (apparently dedicatory) of imperial times.—P. WOLTERS, *Old-Attic gravestone*. Two fragmentary inscriptions in early Attic characters, on the opposite sides of a block of Pentelic marble found in Athens, are read: (a), Στήλη [εἰμὶ Φ]ανο[μάχου Ἀ]ριστο[μάχου]; (b), [Στήλη] ἡ εἰμὶ [. . . φῶ]ντος [Ἀριστ]ομάχου. The inscriptions were probably read vertically.—LITERATURE.—DISCOVERIES.

NO. 3.—E. SZANTO, *Contributions to the History of the Greek Alphabet*. The sign X or + = χ occurs in the Eastern group of alphabets, while Y = ψ. In the Western group X = ξ and Y = χ. The earliest alphabet possesses neither of these signs: KH = χ, KM = ξ, ΠH = φ, and ΓM = ψ. Then, upon the introduction of new characters, XH = χ, XΞ = ξ, ΦH = φ, and ΦΞ = ψ. Here are four double signs for sounds that were conceived as single. The next step was to make the signs single or simple. In the East the H of XH and ΦH was dropped, giving X = χ and Φ = φ. Then for ΦΞ the

new sign Ψ was made from Φ , and for $X\Xi$ *samech* was introduced. In the West the Ξ of $X\Xi$ was dropped, giving $X = \xi$, while the H of ΦH was dropped in the East, giving $\Phi = \phi$. Then, when a single letter for the sound χ was wanted, the sign Ψ was borrowed.—E. BETHE, *Aktaion* (pl. VIII). A black-figured Boiotian *pyxis* in Athens is published. The painting is careless, though white and red colors are used. The central scene is the washing of the body of a dead man by two women, while a third and fourth hold a taenia and an alabastrum. At the left are seen three dogs upon a hill, beyond which is Artemis going away and looking back. From the right come two old men. The presence of Artemis and the dogs indicates that the dead man is Aktaion, though he shows no trace of metamorphosis.—E. BETHE, *On Alabastra with Representations of Negroes* (cut). A plate from Tarentum is published. The ground is white with a dark border. On the white ground is represented a negro walking toward the left, though his body is drawn as if from the front. He wears trousers striped and spotted, and a sleeved tunic with a belt and broad stripes across the breast and down the sleeves. At each side of this figure stands *καλός* in Attic letters. The plate belongs to the fifth century B. C. and is in every way similar to the alabastra discussed by Winnefeld (*Mith. Ath.*, XIV, p. 41 ff). The representations of negroes on alabastra cannot, then, have served as trade marks for Egyptian oil, but they show the interest of the Athenians of the fifth century in the inhabitants of Egypt.—P. WOLTERS, *Melian Cultus-statues* (2 cuts). Two late and rude reliefs cut upon drums of columns and found in Melos in 1861. The first represents the Tyche of Melos standing under an arch supported by two Ionic columns. She wears a long chiton and cloak, has a low polos on her head, and carries a child (Ploutos) upon her left arm, while her right elbow rests upon a low column. In the arch is the inscription Ἀγαθὴ Τύχη Μήλου ἐλεως Ἀλεξάνδρῳ κτίστη εἰρῶν μυστῶν. The second relief, already published by Jahn (*de antiquissimis Minervae simulacris Atticis*, pl. 3, 7), and in Roscher's *Lexicon der Mythol.*, I, p. 690, is here given more accurately. Athena is represented holding shield and spear and wearing a helmet. A large serpent is by her feet at the right, an owl at the left. Serpents project from her skirt. The inscription reads εἰσεω Ἀλεξάνδρον on the base of the figure, and the puzzling word εἰσεω occurs also on the front of Athena's robe. The two reliefs were evidently intended to match, and represent the two chief deities of the island. Since Melos was a colony of Sparta, this Athena relief, as well as Melian coins, can be used for a reconstruction of the Athena Chalkioikos at Sparta by Gitiadas.—W. JUDEICH, *Inscriptions from Caria*. Thirty-three inscriptions from Bargylia, Halikarnassos, Herakleia on the Latmos, Laodikeia on the Lykos, Mylasa and Nysa, copied by W. Judeich, F. Winter, and E. Fabricius. They are chiefly sepulchral or dedicatory

and of late date. No. 7 is a new publication of *CIG* II. 3800 (= *Annali*, 1852, p. 138 f.; Hicks, *Manual*, No. 193, and elsewhere). No. 16 is a fragment of a treaty between Mylasa and Knosos in Crete, and belongs with the fragments LeBas-Wadd., *Asie Mineure*, 380-384, *Bull. de corr. hellén.*, XII, 8 ff., Baunack, *Studien*, I, 1, p. 7. No. 18 is a record of a survey of some land. No. 20 contains a decree of the phyle of 'Υαρβεσνραί at Mylasa requiring that everyone who is honored by the phyle make an offering to the god of the phyle, Zeus, of one silver cup if he be himself a member of the phyle, of three if he be not. The officers of the phyle are ταμίαι, οἰκονόμοι, δικασταί, νομοφύλαξ, and ἄρχων. This inscription appears to belong to the first century B. C. No. 21 is a record of lease or purchase of temple lands.—A. WILHELM, *Inscriptions from Thessaly*. Forty-seven inscriptions, nearly all from Volo. The first seven are honorary decrees, No. 4 of Demetrias, the rest of the league of the Magnetes. Nos. 8-16 are dedicatory inscriptions. Nos. 17-20 are records of emancipation. Nos. 21-45 are sepulchral, No. 46 is dedicatory, No. 47 a list of names in Tyrnavo.—B. STAES, *The Tomb in Vourva* (pls. IX-XIII; 4 cuts). This tomb or mound held seven graves. Some of these existed before the erection of the mound, while some were afterwards dug in the mound. Beside one of the earliest tombs a trench lined with brick was found, and in it a shallow dish and an oinochoe. A similar trench was found on the outside of the mound, also containing fragments of vases. These trenches were for the reception of sacrificial offerings. Seven vases are published. All belong to early Attic art, between the "Dipylon vases" and the black-figured vases. The influence of the Corinthian style is very marked. The adornment consists of animals (birds, lions, boars, deer, sphinxes, and sirens), lotos pattern, rosettes, and rays. The front of one vase has a representation of a man and woman reclining on a couch, attended by slaves, two bearing cups and one with a double flute. On a chair at one side sits a female figure, and before her on a stool a small boy. Under the chair is an animal. The back of this vase has four forms in rapid motion, but these are much defaced. This vase brings us into the class of black-figured vases. It was found in the trench on the outside of the tomb. The earlier vases found within the tomb belong apparently to the seventh century B. C., so that the erection of the tomb took place at some time between the seventh century and the time of Solon.—A. E. KONTOLEON, *Epigraphica*. Seven numbers. No. 1 from Magnesia on the Maiandros. The Magnesians sent to ask the god for advice because a plane-tree had been blown down and had fallen in the precinct of Dionysos. The oracle (in hexameters) commanded them to bring three Mainades from Thebes: Kosmo, Baubo, and Thettale were brought and instituted three *thiasoi*. They afterwards died and were buried by the Magnesians. A second inscription on the base of

the slab containing the oracle informs us that Apolloneios Mokalles wrote and dedicated (to Dionysos) the inscription. No. 2, from Philadelphia, is dedicatory. No. 3, from Kedreai, gives three inscriptions, an honorary decree of the Kedreatai (*Bull. de corr. hellén.*, x, p. 426, with an addition) and two sepulchral inscriptions. No. 4 from Καλβιανὸν πεδίων reads Κολονηῶν. No. 5, from Omourlo beyond Aidin, reads

ANFF||CCCORNELIORVM|FVPORIETPHAR|NACIS·DC·PLO|

No. 6, from Mt. Sipylus, reads ὄρος Σικαμινού. No. 7, from Tralleis, contains letters of an alphabet not Greek.—**MISCELLANIES.** W. JUDEICH, *Two Early Ionic grave-stelai*. No. 1 is a facsimile of the inscription of Hekataie, wife of Aristokles, published Μουσείον καὶ βιβλιοθήκη τῆς εὐαγγελικῆς σχολῆς, III, 1880, p. 148, and Röhl, *I. G. Ant.*, No. 494. No. 2 is a facsimile of the inscription of Tychie, wife of Kleon, published *Arch. Anz.*, 1889, p. 86.—**LITERATURE.—DISCOVERIES.**

No. 4.—P. WOLTERS, B. GRAEF, and E. SZANTO, *The Sanctuary of the Kabeiroi near Thebes* (pp. 355–419; pls. I–XIV; 9 cuts,—continued from vol. XIII, p. 427). IV. *The Terracottas* (Wolters). Thousands of terracottas were found without special local characteristics, and mostly of early, not fine work, only a few being of the Tanagraean sort. The most numerous are figures of animals, chiefly of the fifth century B. C. Only a few are formed entirely by hand, the vast majority being pressed in a mould. Bulls are the most numerous (about 600 of the smallest sort); next came sheep (about 250); then swine (over 200); then goats, lions, dogs, birds and hares, a fox and a fish. Some of these figures belonged to groups. Monster horsemen also occur. About 50 specimens of the well-known type of a man reclining at a banquet were found. Sometimes the man is bearded, sometimes youthful. About 70 Seilenoi, some 25 Pans with goat's legs, about 20 ithyphallic bearded Hermai, and many figures of standing youths are mentioned, besides one Herakles, one Hermes Kriophoros, a variety of athlete and similar figures, some representations of children, a few heads and masks, parts of about 30 women, a few caricatures, several jointed dolls, and a few fruits. Nearly all these are of careless workmanship and adorned with color. V. *Objects of Bronze and Lead* (Graef). A bronze statuette (0.19 m. high) of a diskos-thrower, of careful workmanship in the Aiginetan style, heads the list. The rest are chiefly animals (201 of bronze, 331 of lead). By far the greatest number are bulls. There are three bronze goats, seven lead goats and eight lead rams. These are of coarse workmanship, most of them cast in a mould, though some (especially of lead) are made by hammering the solid metal. Though all are coarsely made, development is distinctly traceable. Three bronze bulls bear the inscription Δαιμόνδας ἀνέθηκε (one adds τοῖ καβίροι). One hollow recumbent goat, the base of which is lost,

shows traces of gilding. These objects have no characteristics from which their date can be determined. To these figures a number of utensils must be added. VI. *Various objects* (Wolters). Iron objects are knife-blades, nails, fragments of plates, etc., a hook for a shepherd's staff, and a small double axe. The fragments of marble sculpture are unimportant; the only large piece is a headless Roman draped figure. A number of stone whorls and astragaloi (one of amber) are mentioned. Bone objects are astragaloi, knuckle bones, and *stili* for writing. Glass beads of various colors and small glass heads, etc., are described. VII. *Inscriptions* (Szanto).

1. Inscriptions upon stone. These are 12 in number. No. 1, under the heading *Καβιριάρχη*, gives four names; under that of *Παραγωγέες*, twelve names (published *Δελτ. Ἀρχαιολ.*, 1888, p. 16; *Berliner philol. Wochenschr.*, 1888, p. 579), and is assigned to the third century B. C. No. 2 (about 200 B. C.) gives a list of anathemata for three years. The archon, Kabiriarchs, and clerk change every year, but the priests remain the same. One priest, the Theban *Σαμίας Ἰσμεινικέταο*, occurs in the Orchomenian inscription (Larfeld, 15) and in the Plataian inscription (*ibid.*, 273). No. 3 records that in a certain year (part of the date is gone, but *Σαμίας Ἰσμεινικέτον* occurs as priest though with a new colleague) the Thebans dedicated the *δύτη*, though what that is remains unexplained. This inscription is not like Nos. 1 and 2 in Boiotian dialect. The remaining nine inscriptions are mere dedications, except Nos. 4 and 5 which are fragments of accounts.

2. Bronze inscriptions. Of these there are 23, all mere dedications (usually *ὁ δαῖνος Καβίρω*). Most of these belong to the first half of the fifth century B. C., while a few are later.

3. Inscriptions on vases. Of these 110 facsimiles are given. The inscriptions are almost without exceptions simple dedications to the Kabeiros or the *Παῖς* (26 to the latter). A very small number are in the Ionic alphabet, the rest in Boiotian characters. Theta occurs with a cross and with a dot in the middle. The latter form cannot be considered earlier than the middle of the fifth century B. C. Two inscriptions read from right to left, and two are *βουστροφηδόν*. In general, the date of these (mostly carelessly written) inscriptions is from the end of the sixth to the first quarter of the fourth century B. C.

—W. DÖRPFELD, *The old Athena-temple on the Akropolis*. H. G. Lolling published (*Δελτιόν*, 1890, p. 29, and *Ἀθηνά*, 1890, p. 627) an inscription of the sixth century B. C. found in fragments on the Akropolis. This inscription, part of which is here republished, gives rules for the conduct of *ταμίαι*, priests, etc., and mentions the *ἐκατόμπεδον*, the *προνέιον*, the *νεός*, the *οἶκεμα ταμείον* and *τὰ οἰκέματα*. The *ἐκατόμπεδον* is evidently the old temple of Athena, and the apartments mentioned are parts of that temple. After the Persian wars the old temple was restored and is called by the name of *ἀρχαῖος νεός* and *παλαιός νεός*, at least in some inscriptions.

The writer maintains against Lolling that both the names ἐκατόμπεδον and ἐκατόμπεδος νεώς do not mean the old temple after the erection of the Parthenon, but that the πρόνεως, the ἐκατόμπεδος νεώς and the παρθενών denote the parts of the Parthenon. The ἐκατόμπεδος νεώς is the great cella of the Parthenon. The opisthodomos mentioned in inscriptions is the opisthodomos of the old temple, not (as Lolling maintains) that of the Parthenon, for the opisthodomos of the Parthenon was the παρθενών. Lolling thinks the old temple was removed in the fourth century B. C. or soon after. The writer, on the contrary, maintains that it remained standing and that Pausanias (I. 24, 3) mentions it as the temple of Athena Ergane, but that his description of it is lost.—MISCELLANIES.—W. R. PATON, *Note on Vol. XV, p. 335*. A more correct copy of an inscription from Kedreai published by Kontoleon is given, and an inscription from the same place in honor of Vespasian is added, together with corrections of the inscriptions published by Diehl and Cousin, *Bull. de Corr. hellén.*, x, p. 424, No. 2, and p. 430, No. 7.—LITERATURE.—DISCOVERIES.

Vol. XVI. 1891. No. 1.—O. KERN, *Eubuleus and Triptolemos* (pls. I, II; 4 cuts). Eubuleus is shown, by investigation of Orphic fragments and other literary remains, to be an epithet of Zeus. A youthful Eubuleus is therefore impossible. The so-called Eubuleus head found at Eleusis represents Triptolemos, as comparison with other works of art shows. The head may belong to the time of Praxiteles, but can hardly be by him, and is probably not an original. Fragments of two similar heads have been found at Eleusis, one of which is published.—E. SZANTO, *The system of Courts of the Athenian Allies*. A discussion of the σύμβολα of the Athenian allies, with restorations of the Amorgos inscription, *Bull. de Corr. hellén.*, XII, p. 230, and the Naxos inscription, *Ἀθήναιον*, VII, p. 95. All suits involving 100 drachmas or more were to be tried in Athenian courts, and others might be. The second Athenian empire was built up in great part by means of these courts.—P. WOLTERS, *Marble Head from Amorgos* (25 cuts). A rude stone head from Amorgos, with traces of color, is published. Some of the color represents tattooing or face-painting. Other primitive objects from graves at Amorgos are compared with similar ones found near Sparta, in Kythera, Euboia, and Attika. This early crude art was, then, not confined to the Cyclades.—B. SAUER, *Investigations concerning the Pediment Groups of the Parthenon* (pl. III; 5 cuts). The present condition of the pediments is described, and the position of the figures is determined by the marks of their bases, the holes for clamps and supports, the marks of weathering and similar indications. In the western pediment Athena and Poseidon occupied the centre, with the olive tree of modest size between them. At each side was a two-horse chariot. Under the horses

of Athena's chariot was probably a serpent. The figure S (Michaelis) was masculine, and therefore not Aphrodite. The Venice fragment (Waldstein, *Arch. Ztg.*, 1880, pl. VII; *Essays on the Art of Pheidias*, pl. v) cannot belong to either pediment. In the eastern pediment the central group consisted of Zeus seated in profile, Athena standing, Hephaistos, and a fourth figure. At each side were seated deities. The chariot of Selene had four horses. The symmetry, and at the same time the variety, of the arrangement of the figures is remarked upon.—F. HILLER VON GAERTRINGEN and TH. MOMMSEN, *The Monument of Chairemon of Nysa*. An inscription from Nysa, now in Aktsche, a village on the railway from Smyrna to Aidin is published. The first part of the inscription is mutilated, but the name of Γάιος Κάσιος can be made out. Then follow two letters from King Mithradates to his satrap Leonippos, setting a price upon the heads of Chairemon, son of Pythodoros, of Nysa, and his sons Pythodoros and Pythion, because of aid and comfort furnished by them to the Romans. This must have been in the beginning of the war of 88 B. C. Other members of the family of Chairemon were well known in later times.—S. SELIVANOV, *Inedited Rhodian Inscriptions* (cut; 4 facsimiles). Six inscriptions. No. 1, in archaic Ionic letters, ascribed to the early fifth century B. C., is a sepulchral inscription, containing the new names Σαώλας and Ἀπολλωμίδας. No. 2, a sepulchral inscription, in letters of the western class ascribed to the sixth century B. C., contains the new names Εἰθυτίδα, Ὑφαγος, and Ὑφυλίδας. No. 3, in archaic Ionic letters, is ascribed to the seventh century B. C. The words Ἰδαμενείς and εἶ have initial digamma, in form like a zeta (Ζ). The inscription consists of two hexameters in a mixture of Doric and Ionic dialect. Remarks on the alphabets of Rhodes are added. Nos. 4–6 are later fragmentary inscriptions; No. 4 contains the signature of an artist Epicharmos, No. 5 that of Pythokritos. In No. 6 the word *θυγατροποία* is commented upon.—F. DÜMMLER, *Inscription from Itanos* (facsimile). The inscription *Museo italiano di antichità classica*, II, p. 671 f., is discussed and restored. It is a prayer to Zeus and Athena for the welfare of Itanos.—A. WILHELM, *Inscriptions from Lesbos*. Five late inscriptions. Two are honorary, one dedicatory, one on a boundary stone, and one a mere fragment.—A. E. KONTOLLEON, *Aphrodite Stratonikis*. Two inscriptions found near Smyrna. They were intended to mark the *τέμενος* of Aphrodite Stratonikis. By their aid *C. I. G.* 3156 (here republished) is properly restored.—LITERATURE, including the publication of an inscription from near Kula in Asia Minor (*Ἀμάθεια*, 1890, No. 4622 [Smyrna 5/24, July, 1890]).—DISCOVERIES. A general account of discoveries (W. D[örpfeld]) is followed by the publication of a fragmentary dedication to Poseidon from Laconia, three in-

scriptions from Kyzikos, one of which is a decree in honor of Queen Antonia Tryphaina of Pontos, two inscriptions from Laodikeia *ad Lycum*, four from Apameia in Phrygia, one from Omarbeili, between Magnesia and Tralleis, and one from Kalamaki, near Patara in Lykia. These are all of Roman times and written in Greek. They are chiefly honorary and dedicatory.—**REPORTS OF MEETINGS, ETC.** HAROLD N. FOWLER.

REVUE ARCHÉOLOGIQUE. 1890. Jan.-Feb.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). Eight rings are described, one engraved with a fantastic animal, two with reptiles, two with crosses, one with indefinite signs and two with points enclosed in circles.—M. DE VOGÜÉ and A. L. DELATTRE, *The Carthaginian Nekropolis of Byrsa* (pl. I). See *News, AJA*, v, 481.—CARTON, *The Pagan Nekropoleis of Bulla Regia* (pl. II). The excavations begun in 1888 were continued in 1889. Two necropoleis were investigated: one, the larger, west of the city, the other, a smaller one, to the east. The sepulchral monuments consisted of (1) blocks of stone in the form of a quadrilateral prism surmounted by a hemicylinder, (2) *stelai*, (3) *cippi*. The ornamental emblems show certain peculiarities not found in other parts of Africa. The sarcophagi either were constructed of tiles, or consisted of large *amphorae*. Some of the *mausolea* were *columbaria* with niches, others contained true sarcophagi. No Christian emblems, but a large number of pagan funerary objects, were discovered.—A. CASTAN, *Two Roman Epitaphs of women*, which belonged in the sepulchral avenue of Vesontio. One, dating from the time of the Antonines, celebrates the conjugal fidelity of Virginia, and is found on a sarcophagus erected by her husband and son; the other is on a sarcophagus to Caesonia Donata, erected by her husband.—J. CHAMONARD and L. COUVE, *Catalogue of painted vases in the Bellon collection* (conclusion). Three vases of the type of Lokroi, five *lekythoi* with white ground, six red-figured fifth-century vases, four small fourth-century Attic vases, five vases of the decadence, twelve vases of the type of Southern Italy, five vases with figured reliefs, and nine others, are here described.—C. LORET, *Researches on the Hydraulic Organ*. The studies of M. A. Terquem on Vitruvius (*La science romaine à l'époque d'Auguste*, Paris, 1885) corroborate the views of Loret published in the *Gazette Musicale* in 1878. The descriptions of the hydraulic organ given by Heron of Alexandria and by Vitruvius are here carefully compared, and various documents are presented showing that it continued to be used as late as the XII century.—F. DE MÉLY, *The relics of the milk of the Virgin and Galactite*.—G. BAPST, *The tomb of Saint Piat*. Saint Éloi erected a tomb to St. Piat in the church at Seclin. In the Norman invasion of 881, the body of St. Piat was transported to Chartres. Here its history may be traced

until transported to Paris in 1793.—**MISCELLANIES.**—*Monthly Bulletin of the Academy of Inscriptions.*—*Archæological News and Correspondence.*—**BIBLIOGRAPHY.**—R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity.*

March-April.—L. HEUZEY, *An Asiatic tribe on the war-path* (pls. IV, V). See *News, AJA*, VI, 324.—ED. FLOUEST, *The Gallic god with the Mallet* (pls. VI, VII).—On an altar-pier figured on four faces (discovered at Mainz) are represented four divine couples. One seems to be Mars and Victoria, another Mercury and Rosmerta, and a third Diana accompanied by the god with a mallet. The latter seems to have been, amongst the Gauls, a divinity of the highest rank, the *Dis Pater*. Diana here preserves the Asiatic character of *Magna Mater*.—ST. GAIDOZ, *The Gallic god with the Mallet. The altars of Stuttgart.* The publication of the Mainz altar by M. Flouest has led M. Gaidoz to publish other similar monuments, two of which are in the Museum of Stuttgart. Gaidoz interprets the god with the mallet as Vulcan, Taranis, Thor or Donar: other similar monuments are found in the museums of Karlsruhe, Mannheim, Alsace and Trèves.—M. DELOCHE, *Studies on some Seals and Rings of the Merovingian period* (contin.). Rings of Janus, Theganus, Runa, two rings with the chrisms, one with the barred S and one marked with the letters T and D, are here described.—C. HENRY, *Application of new instruments of precision to archæology, especially to the morphology of three types of amphoræ in antiquity.* A description of the author's *Cercle chromatique*, an instrument to assist in the analysis and measurement of color sensations and of his *Rapporteur esthétique*, an instrument to do the same for the sensations of form. An application of the latter to amphoræ from Knidos, Rhodos and Thasos is here given.—V. WAILLE, *Note on a Christian Basrelief found at Chersell.* This relief is a rather rude example of fifth century A. D. work, representing the Adoration of the Magi, and the Children in the Fiery Furnace.—C. MAUSS, *Note on an Ancient Chapel in Jerusalem.* A careful study with plans indicating the history of the chapel of the Patriarchs, which adjoins the Hall of the Patriarchs and the church of the Holy Sepulchre at Jerusalem.—L. MOREL, *Tumulus of Diarville and Ambacourt.* Here were found bronze tongues, bracelets, anklets, an iron sword of the Hallstatt type and fragments of pottery.—F. DE VILLENOISY, *An archæological error in regard to ancient bronzes.* The idea that ancient bronze was produced by a mixture of nine parts copper to one of tin is an error of modern times, found first in the articles of Morlot which appeared from 1859 to 1863. An analysis of more than 400 bronze objects from various parts of Europe exhibits considerable variation in composition, and especially the usual presence of lead. Copper in its pure state seems to have been unknown until comparatively recent times.—S. REINACH, *Chronique d'Orient.* A

comprehensive resumé of Greek and Oriental news.—MONTHLY BULLETIN.—NEWS AND CORRESPONDENCE.—BIBLIOGRAPHY.—R. CAGNAT, *Epigraphic Publications relating to Roman Antiquity*.

May-June.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). Descriptions of rings of Nennius and Vadena, Eva, Ellsa, Dana, and of rings inscribed with a helmet, forked cross, interlaced C's, serpent-heads, and unexplained monograms.—L. HEUZEY, *An Asiatic Tribe on the war-path* (second article). See *News, AJA*, VI, 324.—T. REINACH, *A Portrait of Pompey* (pl. VIII). A front view of the bust of Pompey, owned by M. Jacobson, of Copenhagen, the profile and three-quarters view of which were published by Helbig in the *Mittheilungen, Röm. Abth.*, I, pp. 37–41, pl. I.—J. A. BLANCHET, *A bronze representing a nation and conquered warriors* (pl. IX). This is a vase-handle on which is represented a seated woman (possibly a Gaul) and captives who cannot be defined more accurately than as barbarians.—J. DE BAYE, *The Nekropolis of Mouranka* (Russia). See *News, A. J. A.*, VI, 396–97.—E. TOULONZE, *A witness of antiquity at Lutetia. A Roman Rubbish-heap*. See *News, AJA*, VI, 391–92.—E. MÜNTZ, *Pope Urban V. Essay on the History of the Arts of Avignon in the XIV Century* (contin.). From documents in the Archives of the Vatican an account is given of the constructions of Urban V at Montpellier, of the various expenditures in this connection, and of the relative share of the various artists employed. A specially valuable document is the Inventory of the Pontifical Treasures made in 1369, which M. Müntz will publish separately. They formed a magnificent collection of the rarest works of art: jewelry, embroidery, ivory-sculpture, armor, candelabra, reliquaries, cups, plates, pitchers, crosses, rings, mitres, and all the accessories of ecclesiastical furniture.—R. MOWAT, *Inscriptions from the territory of the Lingones preserved at Dijon and at Langres*. Of the inscriptions from monuments of a public character, one contains the name of Vespasian: IMP|CAESA|RVESP|ASIAN. Three are mile-stones and a fifth contains the name of the town *Vertilius*, which still survives in the modern form Vertault. Twenty-six are funerary inscriptions and one is from an altar.—MONTHLY BULLETIN.—NEWS AND CORRESPONDENCE.—BIBLIOGRAPHY.

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